

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

"Ἡ μὲν ἀρμονία ἀόριτόν τι καὶ ἀσώματος,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν."

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

MAY 23, 1839.

No. CLXVII.—NEW SERIES, No. LXXXIII

PRICE 3d.
STAMPED, 4d.

In announcing to our readers that the Norwich Musical Festival is fixed for the 17th of September next, we are reminded that we have a double duty to perform; the first a pleasurable one, and on which we beg leave to congratulate them and ourselves; the second is not altogether so satisfactory. It is certain, then, that Spohr has accepted the invitation of the committee, and that we shall have the delight of hearing his oratorio, *Des Heilands Letzte Stunden*, conducted by himself. This is as it should be, although it is no more than what the musical public have a right to expect at a festival which claims so high a rank, and which is usually bespattered with the eulogies of the press from John o' Groat's to Land's End. We would rather, indeed, that some English writer could furnish a work which would repay the hearer as well as the German composer's; however, let that pass. To do one's duty, or to act with common sense, is a virtue in these erratic days, and therefore we willingly give the committee full credit for having proposed and completed an engagement which there is every probability will prove most satisfactory to their patrons—the public; and also contribute largely to the success of the charitable object they have in view.

Here, however, our commendation must end. Before chiming in with the praises already begun to be chanted in honour of the committee; before joining the goodly procession already marshalled, censer in hand, to swing the perfumes of its incense in grateful salutation to their well-pleased nostrils, there are several other points to be considered, and certainly not the least of these is their choice of a director. In reference to this, certain statements have appeared in a paper claiming to be well-informed on musical affairs, and which, for sundry reasons which most of our readers will well understand, ought to

VOL. XIII.—NEW SERIES, VOL. V.

x

[Printed by John Leighton, 11, Johnson's Court, Fleet Street.]

be altogether *au fait* of what has passed on this head, which have been written either in sheer ignorance of the facts, or in a spirit of misrepresentation and perversion, that we cannot bring ourselves to attribute to so respectable a quarter. We allude to a paragraph which appeared in the *Spectator* newspaper of Sunday last. It is therein asserted that Mr. E. Taylor, the "Gresham Professor," as he is frequently, but having regard to the other gentlemen paid by the same trust, somewhat invidiously styled, has been appointed director, an assertion which we believe to be fact, and for which fact we may say *par paranthèse* that we are extremely sorry; but then this assertion comes in the qualified, or, more strictly speaking, is set forth in the very unqualified shape, not only that the committee "unanimously decided" to place the Festival under the conduct of the "Gresham Professor," but that they had done so without making an offer of any kind" to Sir G. Smart. The *pros* and *cons* of the whole business connected with the appointment of director, or, to speak by the card, conductor, have been already so fully put before our readers, that they must be rather amused at the crafty wording of the aforesaid assertions.

" Thus far our arms with victory are crown'd,
For though we have not fought, yet have we met
No enemy to fight withal!"

exclaims Lord Grizzle; and "no offer of any kind was made to Sir George," exclaims the *Spectator*; which is true enough as far as the mere circumstance goes, although the inference its readers are left to deduce from it is utterly erroneous—for no offer was made, simply because Sir George had positively declared at the outset that he would listen to no offer that the committee could make him. That the writer in the *Spectator* was perfectly aware of this is evident from the commencement of the paragraph in question, where he observes—" Some time since there appeared in the morning papers a long diplomatic correspondence (if correspondence it might be called which was almost all on one side) about the conductorship of the Norwich Festival; in which it was adroitly insinuated that Sir George Smart had declined the offered situation." This is rich in the extreme, or else a simplicity that ought to stamp the writer as another La Fontaine, so far as childishness is concerned. "Adroitly insinuated," indeed, when the facts of the case have been printed and reprinted, when the very sentence in which the words occur involves even more than an insinuation, and when the entire paragraph has been dexterously worded with a view to suggest conclusions the reverse of the truth! One fact is worth a bushel of assertions and insinuations, and we therefore give, as vouchers of the correctness of our version of these proceedings, the following passages from the letters that passed on the subject, and which were published in No. 155, of "The Musical World." In that of Lord Wodehouse, the Lord Lieutenant of the county, our readers, if they turn to the said number, will find the words—" I much regret that our Musical Festival cannot have the advantage of your assistance as conductor," &c.; and, in that of Mr. R. Fellowes, the following:—" I am very sorry the Festival must be deprived of your valuable assistance, but my feelings on the subject entirely agree with your's, and

as soon as I heard the names of the committee, I felt the impossibility of your acting with them. I shall consequently withdraw myself from all further interference in the business, as my object is defeated ; and I am sure that when your determination is known it will cause a very general feeling of regret in the county." Both letters were addressed to Sir George Smart, and are conclusive as to the feelings of those gentlemen who were most able to judge of the requisites necessary in a conductor, and of the value of Sir George's services in that responsible situation. As to the " adroit insinuation" of the *Spectator*, that the correspondence was almost all on *one* side, we can depone as to the questions having been most amply discussed, week after week, in the Norwich papers, where we read, forgive us the pun, *many* sides filled with letters, replies, and counter-replies, numerous and lengthy enough to have satisfied the most voracious *quidnunc*. The truth briefly is, that Sir George might have had the directorship, had he so chosen, but that he did not choose ; and no one can wonder at his having declined the offer who is aware of the disagreeables Sir George had to encounter when director of the last festival. Now, although we could throw a light on the nature of those disagreeables which would obtrude into anything but pleasant notice some of the parties concerned, we do not feel called upon at present to " lay bare the secrets of the prison-house," and shall, therefore, confine ourselves to the mere puerilities of one of the most notorious individuals concerned in these festivals of late years, and to whose officious interference is owing the unfortunate result of the last. Laughable as is the conduct of this Reverend imitator of that delightful personage—Punch—yet is it sufficiently annoying; and, under the present *regime* every director must make up his mind to be exposed to it. We are now reverting to the freaks and fooleries of this well-known " musical agitator" in public—not to his mischievous " sayings and doings" in private. The following description of the Reverend Gentleman's pranks on these triennial opportunities for display, has been supplied to us by a friend :—" To my very great surprise and wonder as to the uses of this strange-looking biped, no sooner was the performance about to commence than a tall, gaunt, solemn-looking personage took his station at the entrance of the orchestra with, as his baton or insignia of office I presume, a black cap on his head. 'Tis the Duke of Sussex,' said a lady behind me, whom I begged pardon for contradicting, but whom I assured to the contrary, observing 'His Royal Highness certainly does wear a cap of that description, but the gentleman before us might sit for Don Quixote, which can hardly be predicated of his Grace.' After some attention to the movements of the said intruder on public notice, I began to ask myself whether I were really in Norwich cathedral or at the opera. He is a *buffo* actor I thought—but why here? To be sure he would be accounted an indifferent *buffo* anywhere, but yet there is something ridiculous in the man after all. Occasionally he would cast his eyes up to the ceiling as if seeking for inspiration, then 'in fine frenzy rolling' confront the audience, and all the while he marked the time with hands or feet, or, like one of the little Chinese mandarins with nodding head, 'nid, nid, nod,' as he would shake it off. Anon, he would place himself in front of the orchestra, behind the conductor, and apparently imagine that he

was the observed of all observers, and indeed that important functionary himself. Again, when the spectators sat down he would rise, and when they rose he would get on a bench so that he might still o'er-top them all. I expected every moment that he would be turned out by the beadle or some public official of the kind, but being quietly allowed to have his way I at length concluded that he was some harmless madman, probably well connected in the town, and who was suffered to enjoy a few brief hours of happiness in pity to his hapless condition, and out of respect to his relatives. When I subsequently discovered the truth, I shrugged my shoulders and wondered at the patience of my Norwich friends."

We shall make no comment on this account, further than saying, that it may be highly coloured.

Before concluding, it would be unpardonable in us to overlook another assertion of the *Spectator's*, that—"the object at Norwich has always been the performance of entire works of high celebrity, with the assistance of an orchestra consisting of the best London performers and the most numerous choral society that any provincial town can boast." If so, its object has signally failed; since we find in the programme of the last festival, the names of Howell and Irwin instead of those of Dragonetti and Harper; and, instead of the lamented and unrivalled Nicholson, then alive and in the fulness of his powers, that of Mr. Card.

Now, having expressed our regret at hearing of the appointment of the "Graham Professor" to the directorship—by no means, be it observed, a "unanimous appointment" as the *Spectator* asserts, we will explain the reasons of our dissatisfaction in a few words—"he is inexperienced in these matters."

It may be objected that he has conducted at concerts, has been present at festivals even in some subordinate capacity, and is a sound musician. These objections may be true—yet does it not follow that the limited experience so gained has qualified him for the arduous post up to which he has somehow or other contrived to climb. Comparatively speaking, he is unknown to singers and musicians—he has yet to gain their confidence—he will want the weight of authority, (all qualifications possessed in an eminent degree by Sir George Smart), and the theoretic knowledge he may be assumed to possess cannot counterbalance these deficiencies. In short, he will be *rehearsing* his part when he should be performing it.

A MUSICAL FESTIVAL IN 1615.

Grand musical festivals are not rare now-a-days, but they are not of a very modern invention, if we believe the *Avondbode*, which journal details a monster concert, given at Dresden on the 13th of July, 1615, by the command of the Elector, John George of Saxony.

In this concert was to be produced the episode of Holofernes, the words of which, written by Matheseus Pflaumenkern, were set to music by the Court singer, Hilarius Grundmaus. The Elector was so well pleased with the composer's programme that he presented him with a barrel of beer, and desired him to achieve something grand, with *carte blanche* as to the expenses. Provided with these powers, all the *artistes* of Germany, Helvetia, Poland, and Italy were invited to come with their pupils, and contribute to the gigantic musical festival

at Dresden, where as early as the 9th of July, 1615, St. Cyril's Day, 576 instrumental performers and 919 choristers assembled, in addition to the amateurs of Saxony.

The instrumental performers arrived laden with all the instruments known at that period, including a vast number of new inventions which had never been seen at Dresden. A certain Rapotzky, of Cracow, brought, upon a cart drawn by six mules, a real musical war engine in the shape of an enormous bass, whose height measured seven ells of the Low Countries. The Cracow *artiste* had very ingeniously adapted to his instrument a little ladder, which enabled him to flutter about his bass from its neck to its bridge, and move a huge bow across three strings not very unlike ship cables. A student of Wittemberg, named Rumpler, had engaged to sing the part of Holofernes, on condition that he should be allowed to keep his vocal powers up in a neighbouring tavern, by moistening his throat in an ocean of beer at the Elector's expense.

All being ready and the appointed day having come, all the performers ascended their orchestra, stationed on the margin of a little wood, and half encircled by the declivities of a hill, which was covered with scaffoldings and turf benches for the multitude of auditors come from distant parts to enjoy this singular and noisy harmony. Lest Rapotzky's bass should not predominate enough over the instruments and voices, the court-singer, Grundmaus, contrived another, which he chanced to find on the spot itself in the shape of a windmill, between whose wings he had thick ropes strung, which four *artistes* stationed at the angles above and below, scraped with a large piece of wood in the fashion of an *alto*.

On one side of the orchestra there was a huge organ, which Father Serapion thumped. In the way of kettledrums, the aforesaid Grundmaus had deemed that a brewer's cauldron would produce a magnificent effect; but the Elector substituted a battery of small guns, which the court gunner loaded and discharged with due regard to the score.

The execution was of a magic effect. Of all the *cantatrice*, the *prima donna* Bigazzi, of Milan, distinguished herself most. Her floritures gained her eternal fame. Unhappily she lived not long to enjoy it. Such were her exertions that she was removed from the concert ground speechless, and expired three days after, lamented by all save Rapotzky, Grundmaus, and the court gunner, who ungenerously resented her having somewhat injured the effects of their respective instrumental inventions by the extraordinary sounds she had so gloriously torn from her lungs.

The first violin of that age, Giovanni Scioppo, of Cremona, executed, holding his fiddle behind his back, his most difficult concerted parts. The student Rumpler sang, with the obligato accompaniment of Rapotzky's bass, an air which shook the hills and put the sheep to flight. If anything caused more astonishment than this musical *tour-de-force*, it was the enormous gulps of beer with which he immediately guarded against Signora Bigazzi's fate. The *finale* was superb; a double fugue was executed with so much truth that the foreign singers who performed the parts of the flying Assyrians, and the Dresden choristers, who were the conquering Israelites, in a paroxysm of musical *furore*, came to an engagement with lumps of turf and earth, to the great entertainment of the Elector, who was, however, obliged to make his guards interpose between the fighting fanatici, otherwise some dead bodies would have remained on the field of battle. The court singer was rewarded by the Elector with a barrel of *Niersteiner* and 50 florins, for the zeal with which he had organized the concert, and the marvellous effect he had obtained. This munificent reward Grundmaus had some trouble to keep to himself, as Rapotzsky ascribed the said splendid effect chiefly to his powerful instrument; but as Rumpler and Bigazzi had at least as good a claim, the court singer was left in the peaceful enjoyment of a recompence to which his windmill contrivance certainly gave him additional right.

MUSICAL BIOGRAPHY.

FERDINAND PAER.

This celebrated composer, was born in 1711. His first opera was produced at Venice when he was a mere boy. He afterwards went from Padua to Milan, from Florence to Naples, from Rome to Bologna, writing operas for each of these cities. He subsequently visited Vienna, where he composed several works, till he was invited to Dresden by the Elector of Saxony, and appointed chapel-master. The conqueror of Jena found Paer at Dresden, and took him to France, where he remained till he terminated his days. He was at one time the director of the Italian Opera, and director of the private concerts of the Emperor and singing-master to Maria Louisa. Under the Restoration he was equally favoured by Louis XVIII. and Charles X. The Institute admitted him into its ranks. Under Louis Philippe he was director of concerts and professor of the Conservatoire. His great works were the operas of *Griselda*, *Camella*, and *Agnes*. The latter was rendered so popular by the splendid acting of Ambrogetti, and is one of Tamburini's best parts. For the French stage Paer wrote the *Maître de Chapelle*, and a *Caprice de Femme*. The latter was his last work, produced at the Opera Comique in July, 1834. For the last two years he could not walk, but was carried by his servants to the theatres, of which he was very fond. He was present at the first night of Auber's *Lac des Fées*. He was buried on May 13th, a solemn service having been performed at the church of St. Roch, Rue St. Honoré, Paris. Paer was of a lively disposition and very original in his notions. He was on intimate terms with Cherubini, who attended his friend in his last moments.

Paer was one of the most learned, fertile, and, after Rossini, laziest *maestri* of the great Italian musical school. He was born at Parma in 1711, and not in 1775, as he was wont to tell his friends when he had reached the wrong side of forty. As most young Italians destined to the musical art, Paer studied first at an ecclesiastical seminary, and thence went to the Pieta Conservatorio, where his master was Ghiretti, a Neapolitan professor. This early success procured him so much reputation that he immediately attracted notice from the managers of the Theatres of Padua, Milan, Florence, Rome, and Naples, in which cities he produced several works displaying real musical genius. His celebrity fixed the attention of his godfather, the Grand Duke of Parma, who pensioned him, and permitted him to go to Vienna, where he produced several works of great merit. In 1801 he succeeded Nauman at Dresden. It was there that, in the campaign of 1806, he was found by Napoleon, who, after the battle of Jena, summoned him and his wife, a great *cantatrice*, to Berlin. They followed the Imperial head-quarters to Posen and Warsaw, where they gave brilliant concerts.

After the treaty of Tilsit, Paer was, with much munificence, attached to the music department of the Imperial Court; he was either successively, or at the same time, director of the court *fêtes* and theatre, composer of the music of the Emperor's chamber, singing master to the Empress Maria Louisa, and, in 1812, succeeded Spontini as director of the Italian Theatre of Paris. All these places secured him an income of above 60,000 francs, besides the advantages of a high station at court. On Napoleon's fall he was, first, director of the Italian Opera, then Rossini's colleague in the superintendence of the singing department; he was next professor of composition at the Conservatoire. In 1814 he was appointed director of the concerts of Louis XVIII., composer and accompanier of the music of the king's chamber, and, in 1821, director of the Duchess de Berri's private music. Since the revolution of 1830 Paer's fortunes had considerably declined, all that remained of his grandeur being the very ill-paid office of director of the music of the "Citizen King." His rise, splendour, and fall he was wont to recapitulate in the following Italian-French language:—"Depuis trente-ans z'aiperdou beaucoup; quand zé zouis arrivé en France z'étais oune ronde, puis zé n'ai plus valou qu'ouné blanche, puis après oune noire, et à présent zé né vauz pas ouun demi-soupir." The only solace he had was his election in 1831, as member of the Royal Institute, instead of Catel. He had proposed to Marie Amelia to reorganise the Palace chapel, but his estimates were deemed too high,

and he used to say—"Ces gens là ils volent bien une chapelle, ma ils ne volent rien mettre à l'offrande."

Paer composed a large number of works performed with success in France, Italy, and Germany. Those played at Paris have been *Il Principe di Tarente*, *La Camilla*, *La Griselda*, and *I Fiorusciti di Firenza*. He composed for the Italian theatre of that capital his celebrated *Agnese*, and, on the occasion of the Duke de Berri's marriage, *La Primavera Felice*. He had given at the theatre of Napoleon's Court *Numa Pompilius* and *I Baccanti*. In 1814 he was one of the composers who, with Mehul, Berton, and Kreutzer produced *L'Oriflamme*, an opera performed at the Grand Opera, and in which the great monarchical recollections were invoked in support of the tottering empire; for the Opera Comique two or three original pieces, such as the *Maitre de Chapelle*, and *Un Caprice de Femme*. He was among the few composers who are equally successful in serious and comic music. Had the *dolce far niente* not been a main ingredient of his happiness, he would have produced a larger number of works in the last twenty years of his life, for he composed with great facility, and was gifted with a most fertile imagination. His music is distinguished by a lively and often deep expression, and especially by touching feeling and great knowledge of dramatic effect.

Paer had the qualities of an *artiste*, but more particularly of an Italian *artiste*; he was an amiable and lively man, and, above all, a man of the world; his manners were polite and affectionate, and he liked to oblige when it interfered not too much with the aforesaid sweet *far niente*. He passed with some persons for being the original of *Signore Astuccio* of the pretty comic opera *Le Concert à la Cour*. It was an ill-natured notion. Paer was not false, though he had, perhaps, too much of the character and qualities of a courtier. The best tribute we can pay to his memory is to say that he has left many friends, and that, during his long and brilliant career, he was exposed to more envy than enmity. He had largely enjoyed life; for he was a man of pleasure. The consequence was that he was assailed with abundant infirmities, bowed down by sciatica, and weakened by cough. When asked at the opera, a month before his death, what his disease was, he replied—"Ze souis malade d'être venu au monde guarante ans trop tôt; la vieillesse est une grande dame qui ne vient jamais seule."

On Monday week all the most eminent musical *artistes* in Paris assembled at the Church of Saint Roche to pay a parting tribute to the memory of the composer of *L'Agnese* and *La Griselda*. During mass various pieces were performed, including a funeral march of Beethoven, a prayer from Paer's *Canulli*, and an *Agnus Dei*, of Panseron, executed by fifty choristers and fifty instrumental performers. Among the mourners were Spontini, Meyerbeer, Auber, Cherubini, Carafa, Berton, Halevy, Berlioz, Baillot, Alexander Boucher, and a large number of members of the four academies, artists, and literati. The remains of Paer have been interred at the Pere-la-Chaise.

CORRESPONDENCE.

To the Editor of the Musical World.

MR. EDITOR.—In a former letter, the one in reference to the last MSS. of Dr. John Bull, I made mention of a MS. organ book in my possession, as it contains the names of several church writers hitherto unknown to the musical world, and which I referred to in my last letter, the following is a more particular description of its contents.—The MS. is a thick folio volume of one thousand pages and upwards, and it contains upwards of three hundred services and anthems by the English church writers, from the time of Queen Elizabeth to that of Charles the First. The book unfortunately is only an organ part; but as such, it is a complete one on ten and eight-staved paper of six lines. It is not a thorough bass part, for there are no figures; indeed, it was before a figured bass was introduced into this country; and from each service and anthem containing the first words to the parts in each sentence, I should find no great difficulty in writing out the voice parts therefrom. None of these are to be found in any of the known printed collections (except those by Barnard and Tomkins), and the volume appears, from the autograph, to have formerly belonged to the Rev. Mr. Gostling, of Canterbury, son of Gostling the bass-singer, for whom Purcell wrote the fine anthem, "They that go down to the sea in

ships." This exceedingly curious volume appears from the stamp-marks to be found therein, to have formerly belonged to the Chapel Royal in the time of Charles the First, and must have been saved from the destroying hands of Cromwell's soldiers by some unforeseen chance. It either was in the possession of the organist or copyist, at their residence, or was saved from the general destruction of choir-books by private purchase of one of the soldiers.

The book is not only curious in itself, but fills up an "*hiatus*" in the history of the church writers, which, but for the general destruction of service books of all kinds, as well as organs by the order of the commonwealth, would, ere this, have been complete. It contains a number of anthems, &c., by John Hilton, Thomas Weelkes, and John Ward, composers who have been hitherto only known as madrigal writers, and also a number of services and anthems by Tallis, Bird, Orlando Gibbons, Morley, Richard and John Farrant, Dr. Child, Adrian Batten, Dr. Tye, Richard, John and Thomas Tomkins, &c. &c., which we never heard of before. There also appears a number of compositions by persons of whose existence we never heard, and of whom there is no account to be found in any of the biographical works extant, viz.: Richard Browne, John Heath, Solomon Tozer, George Bath, Pysingo, Leo Woodson, Jefferies, William Wigthorpe, Edward Smith, Hugh Davis, Simon Stubbs, Thomas Wilkinson, Cheeney, Jaxon (or Jackson), John Gibbs, and John Fido.

The Rev Dr. Goodenough (now Dean of Wells), in a letter to Mr. V. Novello, inserted in the preface to his edition of "*Purcell's Sacred Works*," says, "From 1600 to 1638 we have no name of an organist. * * * We find the names of Edmund Hooper, John Parsons, Orlando Gibbons, and Thomas Day as masters of the choristers, Edmund Hooper appears to have been employed to mend the organ also, and in 'pricking new song books.'" "From 1638 to 1642 we have the name of Richard Portman as organist." A note in the organ-book states, "Mr. Edmund Hooper, organist of Queen Elizabeth's Chappel at Westminster." Hooper is said, continues Mr. Novello, "also to have been one of the gentlemen of the Chappel Royal, where he likewise officiated as organist." If so, he must have been a pluralist, and enjoyed two organists' situations, besides being master of the boys at Westminster Abbey, a gentleman of the Chapel Royal, a copyist and organ-mender, in all six appointments.

Of Richard Portman, who was organist at Westminster Abbey from the years 1638 to 1642, Mr. Novello states that "he has not been able to find any account in any of the biographical works." Dr. Tudway has inserted a whole service by Portman in the first volume of his collection of church music for Lord Harley, to which he adds, "Richard Portman, servant to his Majesty King Charles the First, and organist of Westminster."

Of John and Thomas Holmes, whose numerous compositions are inserted in the organ book, we have no other account than "that he (John Holmes) was organist of Winchester and afterwards of Salisberrie." It is remarkable that nearly all the compositions by John Holmes have the dates of the day and year when they were composed. There is also the following remarkable note, "all these songs of Mr. John Holmes was prickt from his own pricking in the year 1625 by Adrian Batten, one of the vickers of St. Paul's in London, who some time was his scholler." As nearly the whole of the volume is in the same hand-writing the copyist must have been Adrian Batten.

Respecting John Parsons a note to a magnificat states, "John Parsons made this 18th of June 1622, he was master of the queresters of Westminster," which confirms the above statement by Dr. Goodenough. The following curious epitaph is inserted in Camden's remains:—

"Death passing by, and hearing Parson's play,
Stood much amazed at his depth of skill,
And said 'this artist must with me away,'
For death bereaves us of the better still,
But let the choir, while he leaves time, sing on,
For Parsons rests—his service being done."¹³

This epitaph was made on Robert Parsons who was drowned at Newark-upon-Trent in 1569, probably the ancestor of the above-named John Parsons.

Of Richard and John Tomkins nothing is known, further than they are supposed to be the sons of Thomas Tomkins, the whole of whose services and anthems (except two magnificats contained in this volume) are the same as inserted in the work entitled, "*Musick Deo Sacra et Ecclesiae Anglicana; or Musick dedicated to the Honor and Service of God, and to the use of Cathedral and other Churches in England, especially of the Chappell Royal of King Charles the First, by Thomas Tomkins, London; printed by William Godbid, in Little Britain; and are to be sold by Timothy Garthwait, in Little St. Bartholomew's Hospital, MDCLXVIII;*" folio. This work, which is very rare, was printed in single parts. It comprised a volume for the organ—a complete one

like the above-mentioned MS.; one for the tenor voices, another for the basses, one for the contra-tenors, and another for the means or highest voices; five books in all, and of which I have a complete set except the *mean* volume. The contents are five complete morning and evening services, and one hundred and four full and verse anthems for 1, 2, 3, 4, 5, 6, 7, 8, 10, and 12 voices, and the parts, when they go beyond four, are placed on opposite pages, three base parts occupying two pages, and the same with the others. Dr. Burney mentions (*History of Music*, vol. 3, p. 265), "that Thomas Tomkins was of a family that produced more able musicians during the 16th and 17th centuries than any other which England can boast. He had several brothers, who distinguished themselves both in composition and performance. Giles Tomkins, according to Wood, was organist of Salisbury Cathedral. John Tomkins, organist of St. Paul's, and afterwards gentleman of the Chappell Royal. Nicholas Tomkins, one of the gentlemen of the Privy Chamber of Charles the First. Thomas (the subject of the present article) the disciple of Bird, and bachelor of music, was afterwards organist of the Cathedral of Worcester, gentleman of his Majesty's Chapel, and at length organist. He was living after the breaking out of the grand rebellion, about which time he published a work entitled "*Musica Deo Sacra, &c.*" Burney says, "the copy of these compositions in Christ Church Coll. Oxford, is dated 1664." "If this was not a second edition, it is probable that the son was either the author or at least the editor of the work." Burney further observes—"It is much to be lamented, that the publications of Barnard and Tomkins were not in score, as a complete copy of all the several parts of either cannot now perhaps be found, out of Oxford, in the whole kingdom."

In the organ MS. to the name of "Hugh Davis" is attached "of Hereford quire, organist."

With regard to the general destruction of organs and choir-books by the Cromwell army—the following extracts from a rare and curious tract entitled "*Mercurius Rusticus, or the Country's Complaint of the Sacrileges, Profanations, and Plunderings committed by the Schismatiques on the Cathedral Churches of this kingdom.* London: printed for Richard Green, Bookseller in Cambridge, 1655;" will show what barbarities were committed by them, p. 118. Dr. Paske in a letter to the Earl of Holland says, "Sir Richard Livesay, with many soldiers, came to our officers and commanded them to give up the key of the church (Canterbury Cathedral), when the soldiers entering the church, * * * violated the monuments of the dead, spoyle the organs, * * * forced open the cupboards of the singing men, rent their surplices, mangled all our service books, bestrewing the pavement with the leaves thereof." At Rochester, "they leave the destructive and spoiling part to be finished by the common soldiers; brake down the organs, and dashing the pipes with their pole-axes, scoffingly said, 'hark how the organs go.' They force open the locks of doors or desks, wherein the singing men laid up their prayer and singing books; they rent the books in pieces, and scattered the torn leaves all over the church." At Winchester, "they enter the (Cathedral) church with colours flying, drums beating, and their matches fired. * * * They rode up through the body of the church and quire until they came to the altar; there they began their work; they pluck down the table and break the rail; and afterwards carrying it to an ale-house, they set it on fire, and in that fire burnt the books of Common Prayer, and all the singing books belonging to the quire; they throw down the organ, and break the stones of the New Testament." At Westminster Abbey, the soldiers of Caewood's and Westbone's companies "were quartered in the Abbey church, where they brake down the rail about the altar, and burnt it in the place where it stood: they brake down the organ and pawned the pipes at several ale-houses for pots of ale. They put on some of the singing-men's surplices, and in contempt of that canonical habit ran up and down the church; *he that wore the surplice was the hare, the rest were the hounds.*" At Exeter Cathedral, "they brake down the organs and taking two or three hundred pipes with them, in a scornful contemptuous manner went up and down the street, piping with them, and meeting with some of the choristers of the church, scoffingly told them, 'boys, we have spoyle your trade, you must go and sing hot pudding pies.'" The same enormities were committed in nearly all the Cathedrals and Churches in England; indeed so effectual had been the destruction of organs and choir-books that, (says Dr. Burney), "when the heads of the church set about re-establishing the Cathedral service, it was equally difficult to find instruments, performers' books, and singers able to do the requisite duty. For organ builders, organ players, and choir-men having been obliged to seek new means of subsistence, the former became common carpenters and joiners; and the latter, who did not enter into the king's army, privately taught the lute, virginal, or such miserable psalmody as was publickly allowed. Mathew Locke states (*vide Present Practice of Musick Vindicated* p. 19, 12mo. 1673) that, "for above a year after the opening of his Majesty's Chappel, the orderers of the musick there were necessitated to supply the superior parts of their musick with *cornets and men's feigned voices*, there being not one lad for all that time capable of singing his part readily."

The services and anthems at first chiefly used after the restoration, were those contained in Barnard's collection, with such others as could be recovered in MS. till new compositions were added by the reinstated and new-appointed masters!

From the contents of the above-mentioned organ-book it may be conjectured how many valuable works are irrecoverably lost to us; and had the space of the "Musical World" permitted, I should have been glad to have given a complete list of the compositions contained therein. They are so excellent that I much regret not having the voice parts. I shall avail myself at another opportunity of resuming the above subject, and mention several church writers from the time of Charles the Second to that of Queen Anne, that are not generally known—in the meantime believe me to be your's truly,

JOSEPH WARREN.

To the Editor of the Musical World.

SIR,—I shall feel much obliged if you will do me the favour of correcting in the next number of the Musical World, a mistake which occurred in the last as to my name. It is mentioned in a notice of Mrs. Anderson's Concert, that Mr. Card played a Fantasia on the Flute. From the similarity of the names this mistake has frequently been made.

I am, Sir, your's obediently,

84, Gerrard Street, Soho, 16th May.

R. CARTE.

MUSICAL INTELLIGENCE.

METROPOLITAN.

MR. NEATE'S SOIRES.—By some accident we omitted to notice in our last Number that Mr. Neate resumed his agreeable meeting at the Hanover Square Rooms on Thursday the 9th inst. He was, we regret to say, incapacitated by illness from taking his seat at the pianoforte, which was, however, ably filled by Mr. Salaman, who accompanied the vocal music and played Thalberg's Fantasia on Themes from Mose in egitto, in a most brilliant manner, and with Messrs. Blagrove and Lidel, Beethoven's beautiful trio in C minor. A solo by Merk for the violoncello was well performed by Lidel, and a concerto of De Beriot's beautifully executed by Blagrove. Giulio Regondi also played on the concertina a difficult composition of Mayseder's written for the violin; and Mr. Salaman an original air with variations of his own composition, which, being unluckily placed last in the programme we did not hear. Clari's pleasing duet "Cantando un di" was nicely sung by Miss Bruce and Miss Masson; and Mrs. W. Knyvett sang with much effect Purcell's fine cantata, "Mad Bess." Several vocal compositions of Mr. Neate were performed; a pretty ballad, entitled "Marian," sung by Mr. Parry and encored; a glee and a German song given by Herr Kroff in his usual chaste and impressive manner; the words are by Herr von Alsdorf, but we subjoin a beautiful translation of them from the pen of Mr. Egerton Webbe:—

Ah! whither, sad wanderer, flee'st thou,
Alone through the blackness of night?
The storm gathers madly about thee,
Each creature shrinks back in affright.

Though loud be the storm in its madness,
Though black be the night air and drear,
It is not so mad as my senses,
It is not so dark as my fear.

To a lone house that gloom'd on the common,
His way the sad wanderer bore;
How loudly his heart knocks within him!
How gently he taps at the door!

No pause—oh! 'tis ask'd and 'tis answer'd
And hope has expired in a breath:
My lov'd one? my angel?—She stirs not;
She breathes not a stranger in death!

Once more, oh ! once more, ere my treasure
 To earth with each hope I resign,
 Let me press her dear form to my bosom,
 Let me cling to the heart that was mine.

Ah ! whither so slowly, sad wand'rer ?
 Ah ! say, dost thou loiter for pain ?
 From the maid that I loved have I parted,
 And we meet not again, not again.

HER MAJESTY'S THEATRE.—The usual substitute on Whitsun-eve for a regular opera took place on Saturday, when the fine band of the theatre was arranged on the stage, and the whole of the vocalists in succession sang their favourite pieces with their usual success. Madlle. Garcia proved herself equal to all that has been lavished on her musical talents apart from her histrionic powers, and was encored. A young female harpist and a new flautist exhibited their talents for the first time ; also a new singer, Mr. Bourdin, with a rich and powerful baritone voice. Beethoven's C minor sinfonia was executed with spirit, decision, and fine ensemble ; the instruments were properly dispersed *à la mode de Paris*, and the excellent conducting of Costa was an admirable contrast to the scenes we sometimes witness at the Philharmonic concerts.

Figaro has twice been given, in which the acting and singing of Lablache are pre-eminently fine. He revels with delight in the luxuriant concerted music in which his voice tells so admirably ; his bye-play, recitativo, and general reading of the part give additional zest to the enjoyment of the music. The ladies sing as if they did not relish their parts. Mozart has not sufficiently tickled their vanity for self-display at all cost ! Persiani even does not satisfy us.

PHILHARMONIC CONCERT.—Thanks to the annual continental supply, the sixth concert afforded a most varied and delightful display of individual talent of the highest order. Madame Dorus-Gras, the well-known *prima donna* of the Academie de Musique, and one of the most accomplished female musicians now living, made her *début* with triumphant success ! This young and highly-gifted artist is endowed with a soprano voice, powerful, mellow, flexible, and of great compass. Her intonation is always faultless, and her taste, guided by an extensive knowledge of science, at once secures to her the universal suffrage of the musician and public. On the stage we have sometimes thought her deficient in dramatic action, but in a concert room we prefer her to Madame Cinti, Falcon, or any other French vocalist we ever heard. Her deportment is graceful and natural, and her countenance, beaming with the freshness and ardour of youth, is most pleasing. She is of that class of *artistes* whose whole soul is wrapt up in conscientious endeavours to do justice to the composer. Her first song "Va dit-elle," from *Robert le Diable*, is taken from the part of *Alice*, in which Meyerbeer has expressly written music calculated to employ the extensive powers of Madame Dorus to the greatest advantage. "Nothing extenuate, nor ought" save the text of the printed copy was attempted ; the cantabile was delivered with just expression, and each melodic phrase was sustained with a rich and pure volume of voice that soon won her the admiration of discriminating critics ; and the bravura cadences (which Meyerbeer has written at the end of each stanza) completed her triumph in astonishing every one. The cadenza at the end of her second air, "O tourment du veuvage," was perhaps the most successful effort of executing intricacies with the voice we have heard since the death of poor Malibran, and the bewitching manner in which she sang the sprightly melodies of Auber from the *Cheval de Bronze*, depicting the *pour* and *contre* of the state of a young widowhood, made us captivated with music, in a classical sense out of place, which in less efficient hands would have been a failure. We need scarcely add that the applause at the termination of this air was most enthusiastic. When shall we be able to record such a *début* of a native vocalist ? No wonder the musical drama thrives in France with such talent to invest the creations of a composer with every wished-for charm. The second *début* of the concert was made by a young German pianiste, Madlle. Lewig, who, in a concerto by Ries, exhibited an excellent touch and rapid and distinct execution. The remaining novelty of

the concert was the performance of M. Haumann on the violin. The opinion we expressed last week of his appearance at the *Societa Armonica* is fully borne out by a second hearing. He has a most perfect command of the finger-board, and daringly pounces on the extremity of the strings nearest the bridge with unerring certainty, producing notes brilliant and effective. The fourth string of his instrument is inferior to the tone of the others, or we might venture to say that we never heard a finer violin. His up and down staccato, arpeggio, and double stops are features in his style that none but Paganini could surpass. The directors, with much lack of judgment, forced on us the odious comparison of Ivanoff's and Rubini's singing, in placing in their programme, "Fra poco," sung by the former: those who have heard "Lucia de Lammermoor" by the present Italian company, can imagine the disadvantage under which it was given on this occasion. In a pretty serenade by Schubert (?) Italianized "Quando avvolto," Ivanoff narrowly escaped an *encore*. We forbear repeating our observations on the arrangement of the programme which we again disapprove of; and, in a few words, shall dismiss our notice of the performance of Beethoven's Pastoral Sinfonia, and Mozart's in E flat. The first allegro of Beethoven's Sinfonia went most satisfactorily, not so the second; every department of the orchestra seemed to vie with each other in over-playing their parts, which served better to describe the rolling of the tide in Father Thames, than the flowing streamlet of a lovely pastoral scene of tranquillity. Let us ask for the authority of the violoncello accompaniment being restricted to the performers whilst the *whole* of the violas, in their obscure nook of the orchestra, with corresponding accompaniments, with the *whole* of the second violins, were permitted to escape the contagion of being silent? The scoring of these three parts ought to carry conviction, if any thing can, of the necessity of the violas, violoncellos, and second violins being differently placed in the Philharmonic Band; again, we object to the *ritardando* of the imitations of the nightingale and other birds, for were it not that these direct imitations are phrased with the lovely melody of the subsequent bars, their introduction would be considered puerile—a blemish, rather than a pleasing and ingenious effect. The three-four movement of the village dance was much too slow, and consequently deprived of its opposite character to the rustic dance in two-four—we do not envy the feelings and judgment of a musician who can so utterly mistake the intent of such music. As to the "*murmuring* of the threatening elements," it came all at once with a loud noise from the basses forewarning an earthquake, and the light spots of rain came plump as hailstones from the second violins. Then it ceased raining all at once; for after these magnificent bursts of brass instruments, instead of by degrees, "*sempre diminuendo*," the transition was abrupt and sudden. There was also a wrong reading of a trumpet sustaining a pause note in the rustic dance, which we find in the score written also for the first violins. The neglect of these modifications of sound is fatal to the true meaning of descriptive music; and although there abound so many exquisite gems of simple harmony and expressive melody interspersed throughout the pastoral, easy to execute, and fascinating to listen to, yet it says little to the credit of a first-rate band to commit the errors we have pointed out in its executions of the most characteristic features of a *chef-d'œuvre*.

In Mozart's Sinfonia in E flat, Willman gave the trio *sotto voce* with admirable taste: we have often wished to have a practical illustration of what we call a *piano*, and we never heard one by this band, more to our satisfaction than the accompaniment to Willman's playing. Why should not the same compliment be conferred on the composer? such a delicate observance would have been most invaluable in Beethoven's Pastoral. The overtures to *Der Freyschutz* and *Anacreon* went well, but too slow. Chelard and the immortal Weber had a method of imparting confidence to an attack of the violins at the close of the overture to *Der Freyschutz* by beating the whole bar, an example worthy of imitation by any conductor.

MADAME DULCKEN'S CONCERT.—This talented and most accomplished pianist's concert came off at the Hanover Square Rooms on Friday evening, and was most numerously attended. The chief attractions were the lady's playing and the performance on the violin of her brother, M. David, the leader of the

Leipsic band, of which our readers will recollect Mendelssohn is the conductor. It was in every respect an interesting concert, and drew together not only a host of amateurs, but the *elite* of the profession; in the room we observed Benedict, Moscheles, Potter, Sterndale Bennett, Rosenhain, &c. Of David's playing we have already given an opinion in our late notice of his performance at the Philharmonic Concert; on the present occasion he played variations of his own composition on an air of Mozart, in which he mastered the tremendous passages he had penned with the greatest ease; and a duet with Madame Dulcken, the joint composition of himself and Benedict, in which several subjects from Oberon were introduced, and most skilfully treated; it abounds in the greatest difficulties for both instruments, and was highly and deservedly applauded. Madame Dulcken also performed Mendelssohn's "Capriccio Brillante" in a very charming manner, and Dohler's fantasia on themes from the *Gipsey's Warning*. Miss Birch was very successful in an aria by Coppola, "A no la Rosa," and Mad. Stockhausen delighted us with the manner in which she gave Mozart's beautiful air, "Dove Sono." With the exception of an air with variations by Celli (which we heard for the first time at the last Societa Armonica Concert), very nicely sung by Albertazzi, nothing occurred in the vocal department beyond what we have already alluded to particularly requiring notice. We must, however, beg leave to remind Signors F. Lablache and Giubelei that they are yet too young and noteless to play off the disrespectful trick of being too late to sing their allotted music in the order of sequence assigned in the programme. We can pardon those airs occasionally in the really great; but those gentlemen have yet to win their right to the childish, yet impudent immunities, so prized by the silly in their profession.

MR. BENEDICT'S CONCERT.—The morning concert, given on Wednesday by Mr. Benedict at Willis's Rooms, attracted a most distinguished audience. Nothing could well exceed the attractions of the programme, to which the only exception was its length. "Recollections of Scotland," composed and performed by Benedict and Blagrove, one of the gems of the concert, were given with beautiful harmony and effect; and "L'addio del Marino," set by Benedict to words of Count Pepoli, the popular Italian poet, was exquisitely sung by Rubini. Grisi then sang "L'Amor Suo;" Tamburini and Lablache joined in "Un Segreto;" Persiani gave an aria from Bellini; Albertazzi "Una voce," and Pauline Garcia an aria "Suon profondi," the composition of Costa. Madame Stockhausen and Madlle. Bilstein then sang their new Swiss duet, which was again encored, as it has been at every concert at which we have yet heard it. Batta, whose first public appearance in London this was, played a grand fantasia on the violoncello, composed by himself upon themes from *I Puritani*, with great command of his instrument and much brilliancy of execution. He was loudly and warmly applauded. The first part ended with the beautiful duet from *Tancredi* "Lasciami non t'escolto," exquisitely given by Persiani and Pauline Garcia. The second part began with a terzetto from *William Tell*, by Rubini, Lablache, and Tamburini; Dohler then played his grand fantasia on the pianoforte from themes from the *Gipsey's Warning*. Grisi and Persiani followed with Bellini's "Si Fuggir," duet; and David, Blagrove, Mori, and Mori, jun., then performed a quartet for four violins. The interest in all the latter pieces was broken by the interruption of the departures, the concert (which had commenced at half-past one) not terminating till half-past five o'clock. Altogether the concert was a very brilliant, and must have been a very remunerative one.

ANCIENT CONCERTS.—The following is the programme of the seventh concert which took place on Wednesday night, under the direction of the Archbishop of York, who presided for Earl Howe.

PART I.—Overture (Occasional), Handel. Aria Signor Ivanoff, "Tral timor in teil." Mozart. Glee, "Marked you her eye," Spofforth. Chorus, "The voice of joy," Albrechtsberger. Solo, Mrs. Knyvett and Chorus, "Eternal God," Beethoven. Sestetto, "Alla bella Despinetta," Mozart. Song, Mr. Phillips, "The trumpet shall sound," Handel. Chorus, "He gave them halistones," Handel. Recit. and Air, Miss Birch, "Ah chi puo diavi," Paisello. Quartett, Miss Birch, Hawkins, Bennett, and Phillips, "Placido," Mozart. Recit, Miss Birch, "Bright Cecilia," and Chorus, "The dnat shall live," Handel.

PART II.—Overture (Figaro), Mozart. Aria, Madame Albertazzi, "Dehi per questo," Mozart. Chorus, "For unto us," and Pastoral Symphony, Handel. Glee, "When winds breathe soft," Webbe. Chorus, "May no rash intruder," Handel. Serenade, M. Balf. "Deh vieni alla finestra," Mozart. Chorus, "Oh, what delight" (Fidelio), Beethoven. Trio, Mrs. Knyvett, Bennett, and Phillips, "Fall'n is thy throne," Millico. Solo and Chorus, "Tu è ver," Mozart.

Mr. G. Cooke played the slow movement in Handel's overture very sweetly, and Spofforth's pretty glee was well sung by Hawkins, Spencer, Bennett, Peck, and Phillips. Mrs. Knyvett gave the solo preceding the chorus, "Eternal God," with much expression; and the "trumpet shall sound," with Harper's accompaniment, was given with fine effect by Phillips; the celebrated chorus, "He gave them hailstones," was encored. Miss Birch did herself great credit by the brilliant style in which she sang the difficult song from Paesiello. The solo and chorus, from "Dryden's Ode," were given with much fire and effect; the spirited overture to *Figaro* was well played, and Madame Albertazzi sung Mozart's song admirably. The chorus from *The Messiah* delighted everybody; and the truly pastoral air which followed was given by the band in a subdued manner, that rendered it exceedingly pleasing. It is but trifling, however, to go through the programme of pieces so well known, and executed by musicians and singers equally familiar to the public.

PROVINCIAL.

[This department of the Musical World is chiefly compiled and abridged from the provincial press, and from the letters of our country correspondents. The Editors of the M. W. are therefore not responsible for any matter of opinion it may contain, beyond what their own editorial signature is appended to.]

EDINBURGH.—The performance of the *Messiah*, on Monday evening the 6th inst., drew together a crowded assembly, and was altogether a good and most creditable appearance on the part of our native musicians, and deserving of every encouragement, notwithstanding the dismal prognostications of a certain class of our amateurs, who, from various motives, made up their minds that it would prove a failure. Such conduct as this is abundantly pitiful—it is ridiculous in those whose judicial qualifications consist in their ability to scuffle through an instrumental piece, or look doleful in a song, or even achieve a part in a concerted piece; preposterous in those who have never heard a chorus of greater magnitude than that of church choir—quite unworthy of those who, having heard the very splendid performances at the English Musical Festivals, or on the Continent, will not put their sensibilities in jeopardy by listening to anything less perfect; and absolutely contemptible in all, because, instead of countenancing and encouraging, as they ought to do, they choose rather, in the ignorance, conceit, or prejudice of their amateurish, to decry and disparage every praiseworthy classical effort of our native musicians.

The principal singers were Mrs. Bushe, Mrs. Turnbull, Misses Inverarity and Fitzpatrick; Messrs. Shrivall, McMahon, and Ebeworth, who acquitted themselves to the best of their ability—Miss Inverarity and Mr. Shrivall showing themselves tolerably conversant with the oratorio style. Miss Inverarity's "He was despised," was a truly excellent performance; so also was Mr. Shrivall's "Comfort ye, my people," which he delivered with great propriety and feeling.

The chorus was powerful and well balanced in all its parts, though we could have wished a little more firmness and decision from the tenors. With very few exceptions, such as "His yoke is easy," "All we, like sheep," "Let all the angels," and "The Lord gave the word," the choruses went remarkably well, more particularly "And the glory of the Lord," "O, thou that tellest," "He trusted in God," "Behold the Lamb of God," "Hallelujah," and the concluding one, "Worthy is the Lamb." The "Hallelujah" told prodigiously.

The accompaniments to the solos were occasionally too loud; but the general performance was so good that we are not disposed to dwell on such blemishes. The ophicleides told well in the choruses, giving a solidity and grandeur to the bass, which the usual instruments, without organ pedals, could not have produced.

Great praise is due to Mr. Wilkinson, under whose management the performance took place, and we trust that its success will lead to still greater efforts in the course of another season.

MISCELLANEOUS.

MR. F. BOURDIN, who made a successful *début* last Saturday at the concert given at Her Majesty's Theatre is a pupil of the celebrated Banderali and Ronconi, the father. Our young countryman has sung in Italy with considerable success for the last three years, and the Italian papers bestow great praise on his powerful voice, (a very high baritone tone) and the purity of his method, which is the modern style of Italian singing named the *spianato*.

ST. MARY'S CATHOLIC CHAPEL, CHELSEA.—On Sunday the 12th inst. a grand high mass was sung by the bishop of the diocese, in aid of the funds of the support of the chapel, on which occasion a selection from a new mass, composed expressly by Mr. Joseph Warren, the organist, was sung for the first time by the choir, assisted by a chorus. Miss Beer and Mr. Farrier sang the *Benedictus* which is an alternate solo for soprano and tenor, with vocal quartett accompaniment, in an admirable manner. Upwards of £100 were collected.

OURY THE VIOLINIST and his wife, Madame Belleville Oury, are amongst the recent arrivals from the continent. The latter is said to be one of the best female *pianistes* on the continent.

SIGNOR DRAGONETTI.—It gives us pain to learn that the remarks concluding our notice of the Fifth Philharmonic Concert, intended to have reference only to the *personal* appearance of this distinguished performer, should be considered injurious to his reputation. We are induced to publish some explanation, in consequence of having received a letter from Mr. Novello on the subject, intemperately written, with good intentions no doubt, but under a very mistaken feeling. We yield to none in admiration of the unrivalled powers of Dragonetti, and although we can bear testimony to the unabated vigour of his *musical* powers yet we regret to say that his usually bright and animated physiognomy indicates a very perceptible and recent change. An *artiste* with the musical temperament of Dragonetti is ever secure from that havoc which affects those whose powers are limited solely to mechanical dexterity, and it is pretty generally known that the *anima* of the musician never wanes, and had we proof of "Il Drago" being less efficient than he is wont, we should have particularized the instance.

CONCERTS OF THE WEEK.

To-morrow—F. Lablache in the morning, Mr. Hawes in the evening.

Saturday—Moscches and Herr David in the morning.

Monday morning—Rehearsal of the Ancient Concert, under the direction of the Duke of Wellington. Singers, Mesdames Dorus Gras, Stockhausen, Albertazzi, Miss Birch, Miss Wyndham, Ivanoff, Braham, Hawkias, Stratton, Parry, jun., and Phillips. Kollman's Concert (morning), and the Fifth Societa Armonica Concert in the evening.

Wednesday evening—Eighth Annual Concert.

Thursday evening—Meeting of the Melodists', and Grisi's benefit.

Friday morning—Miss Bruce and Parry jun.'s Concert; in the evening, the Choral Fund.

NEW VOCAL MUSIC.—SONGS AND BALLADS

Title.	Writer.	Composer.	s. d.
Leave us Not.....	Mrs. Hemans.....	E. J. Nelson.....	2 0
Come, the Moon Plays on the Rose.....	H. Halpia.....	J. P. Knight.....	2 0
Old Time is Still a Flying.....	R. Herrick.....	Ditto.....	2 0
I Moura not the Forest.....	Bishop Heber.....	E. J. Nelson.....	2 0
When Eyes are Beaming.....	Ditto.....	Ditto.....	1 6
The Happy Home.....	Chas. Swain.....	Ditto.....	2 0
England! Glorious Name.....	R. Howitt.....	E. J. Westropp.....	2 0
Away in thy Beauty, Away.....	Ditto.....	G. F. Harris.....	2 0
The Wreckers.....	W. H. Baker.....	W. Aspull.....	2 6
Art Thou Not Dear.....	Moore.....	Ditto.....	2 0
The Winter's lone Beautiful Rose.....	Mrs. Opie.....	Ditto.....	2 0
The Maid of Lucerne.....	M. Barnett.....	A. Lee.....	2 0
The Fairy Queen.....	Shakspeare.....	C. H. Purday.....	2 0
Our Fireside at Home.....	G. Macfarren.....	G. A. Macfarren ..	2 0
I saw him on the Mountain.....	J. Bird.....	John Barnett.....	2 0

DUETS.

The Hour Glass.....	Mrs. Hemans.....	R. Sutton	2 0
Sunbeam of Summer.....	Ditto.....	V. Bellini.....	2 0
Switzerland, dear Switzerland.....	Carpenter.....	J. Blewitt.....	2 0
O, Softly rise, Bright Summer Moon.....	Ditto.....	T. B. Phipps.....	2 0
No More the Siren Voice of Love.....	W. Ball.....	V. Bellini.....	2 0
Listen to Me (Caciluca).....	W. Ball.....	E. J. Westropp ..	2 0

GLEES FOR TWO SOPRANOS AND BASS.

Go Boy, and Weave.....	G. Soane	W. Went.....	2 0
Up, Rosalie.....	Ditto.....	Ditto.....	2 0
The Ocean King.....	H. Firm.....	Ditto.....	2 6
The Haaf Fishers.....	Sir W. Scott.....	Ditto.....	2 0
The Lonely Isle.....	Ditto.....	C. E. Horn.....	2 6
Up, Quilt thy Bower.....	Johanna Baillie.....	T. Attwood	2 6
The Mountain Cot.....	W. Richards.....	W. Richards.....	2 0

Published by Z. T. Purday, 45, High Holborn.

THE NEW BALLETS at HER MAJESTY'S THEATRE.—*UNE NUIT DE BAL*, and *ROBERT LE DIABLE*. The favourite Music from the above is just published at BOOSEY'S Foreign Musical Library, 28, Holles Street;—who has also just published:—

1. *Le Premier Bal*, Schalchlin's favourite Set of Quadrilles, now performing with the greatest applause at Her Majesty's, the Nobilities' Balls, and Almack's, 3s.

2. *Elixir d'Amore* Quadrilles, by Musard, and Four other New Sets, Solos and Duets, each 4s.

3. *Marschall's Last Waltzes*, viz., *Flora et Zephyr*, *Le Bon Ton*, &c. &c., each 2s. 6d.

4. *Labitzky, L'Aurore*—*Souvenir d'Almack's*, *Paulinen* and *Woronoff Waltzes*.

5. *Strauss* and *Lanner's Waltzes*. The latest and best Solo, and four hands.

6. *Herz "Ah non guinge,"* with Brilliant Variations, 5s.; Come per me, 2s. 6d.

J. HART, 109, HATTON GARDEN, Manufacturer of Improved Cabinet, Cottage, and Piccolo Pianofortes, which combine Brilliant and Powerful Tone, Superior Touch, Elegant Form, and the greatest durability.

Piccolo Pianofortes from 28 to 35 Guineas
Cottage Ditto from 30 to 40 Ditto
Cabinet Ditto from 40 to 60 Ditto

A liberal allowance to Country Dealers, Merchants, and the Profession.

MADAME DORUS GRAS.—This extraordinary singer from the French Opera at Paris, will sing two Grand Arias at Mr. Salaman's Grand Morning Concert on Tuesday, 4th of June, at the Hanover Square Rooms. Mesdames Stockhausen, Albertazzi, Madlle. de Riviere, and Miss Birch, Signori Ivanoff, F. Lablache, and Mr. H. Phillips, M. David, the Violinist, and Mr. Lidd the Violoncellist, are also engaged. The Orchestra will be upon a splendid scale. Tickets, Stalls, and Programmes to be had of Mr. Salaman, 36, Baker Street, and the Principal Music Shops.

JUST PUBLISHED.

ORPHEUS—BOOK 7th, Price 5s., Containing the following Eight Glees:—

The Vesper Hymn, Beethoven—The Miner's Song, Anacker—In Felice, Naumann—Wave high your hats, Baur—The Swallows, Pohlentz—Harold Harfager, H. Werner—Dr. St. Paul, Zelter—Off when Night has Rest Bestowed, De Call.

Kuhau's Opera of Lulu, arranged for Pianoforte Solo, Price 6s.

J. J. Ewer and Co., Bow Church Yard.

BEETHOVEN'S SONATAS for the Pianoforte, Edited by J. Moscheles, complete in 3 vols, 42s. each.

BEETHOVEN'S SONATAS for the Pianoforte and Violin, complete in 1 vol, 31s. 6d.

BEETHOVEN'S CONCERTOS, Variations, Trios, &c., Edited by J. Moscheles.

Cramer, Addison, and Beale, 201, Regent Street.

*HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panyer Alley, Paternoster Row, and the following Agents:—

ALDRIDGE, Regent Street.

CHAPPELL, Bond Street.

CRAMER, ADDISON, and BEALE, Regent Street.

DARLING, and CO., Soho Square.

DUFF and HODGSON, Oxford Street.

GEORGE and MANBY, Fleet Street.

J. KEEGAN, Burlington Arcade.

CHORAL FUND.—Under the Patronage of Her MAJESTY the QUEEN, the QUEEN DOWAGER, and the ROYAL FAMILY.

—The Nobility, Gentry, and the Public in general are respectfully informed that the ANNUAL CONCERT in aid of the Afflicted and Distressed Members, Widows, and Orphans of the above Institution, will take place on FRIDAY EVENING next, May 31, at the Queen's Concert Room, Hanover Square. The following eminent Performers have offered their gratuitous assistance:—Leader of the Band, Mr. F. Cramer; Conductor, Mr. W. Knyvett; Madame Stockhausen, Madlle. Blidstein, Madame Albertazzi, Madame Balle, Miss M. B. Hawes, Miss S. Pyne, Miss L. Pyne, and Mrs. W. Kuyvert, Signor Ivanoff, Messrs. Braham, Balle, H. Phillips, Bennett, Hobbs, and John Parry. Miss Chipp (pupil of Madame Dulcken) will perform on the Pianoforte: a Fantasia on the Violin, by Mr. Mori, jun.; a Fantasia, Cornet, by Mr. Harper, jun.

JOHN EAMES, Secretary and Collector, No. 3, Church Place, Bedford St., Covent Garden.

THALBERG AND DOHLER.

The latest compositions of the above unrivalled Pianists, including Dohler's Grand Fantasia on Airs from "The Gipsy's Warning," Thalberg's celebrated Scherzo, Thalberg's Andante, and the Grand Fantasia on the Prayer from Rossini's Moise.

Cramer, Addison, and Beale, 201, Regent Street.

"UP TO THE FOREST," cavatina,

by John Barnett.—"It is by such compositions as 'Up to the Forest' that Barnett's fame will be extended to every corner of the civilized world; there is not a passage in this beautiful cavatina which does not bear the impress of his towering genius." The daily increasing popularity of this unrivaled composition has induced the proprietors of the copyright to publish the following arrangements:—For the pianoforte, as a fantasia, by A. Meves; divertimento, by Hutton; rondo, by Chas. W. Glover; pianoforte duet, by Valentino; for voice and guitar, by Eustenstein; for two violins or two cornopeans, by Bernard Lee; for the flute and pianoforte, by B. Lee, 2s.; and for the flute, on a card, 6d—Jeffreys and Co., 31, Frith Street, Soho, London.

NEW MUSIC JUST PUBLISHED.

JOHN SEBASTIAN BACH'S Grand Studies for the Organ, with Signor Dragometti's Arrangement for Violoncello, or Double Bass, Book 7th and 8th, each 7s.

WILLIAM STERNDALE BENNETT'S Last New Concerto. Also, his new overture, "Die Walnynphie," arranged as a Duet for Pianoforte, by the Composer.

FREDERICK DAVID'S Six Capriccios for the Violin.

In the Press, and shortly will be published:—

FREDERICK DAVID'S Russian Air—Air, with Variations by Mozart.

Coventry and Hollier, 71, Dean Street, Soho.